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one can buy on the other side of the ocean. Perhaps the sellers here are greedier and, wishing to make more profit, secure inferior product; possibly those who make the photographs from which the reproductions are made have less instinct for art and think that anything at which they may snap their camera's eye will make a picture. Certainly there are comparatively few which merit regard as works of art. This does not apply to those one sees abroad. Traveling from place to place in England, and on the Continent, one finds that the choicest views have been hunted out and with delightful feeling reproduced on post-cards. And most of the post-cards offered for sale across the sea are in one tint—black and white or sepia—seldom does one see any in color—and perchance when one does, as at Bruges, they are really gems—examples of the highest order of color-printing. But here, in America, what fearful atrocities are offered! Shiny, slippery, meaningless colors, bearing false witness of the worst kind to the beauty they would declare. Glance at Niagara as thus pictured, or at the Yellowstone Valley—would anyone be attracted to either? And yet it is the colored picture post-cards which the Citizen is told "sell best," the truer ones in monotint being little in demand. Seeking an explanation the Citizen is reminded of an account he read in a newspaper some years ago of an exhibition which was said to display "much taste—some good and some bad."

But what a business it has become this making and selling of picture post-cards! An acquaintance who saved enough out of a modest salary to take a two-months trip abroad, a season or so ago, recently confessed to the Citizen that she had spent forty dollars on picture post-cards to keep and to send during that comparatively brief time—probably a sixth of the cost of her whole holiday trip; and, if she, then probably many like her. As the Citizen remembers having purchased one hundred in Paris of a guileless young Armenian, who generously offered to "spleky American" with him, for the enormous amount of a franc, he wonders what his acquaintance's home-coming

hand-luggage must have weighed. To return, however, to the point—if there is one. If the world has gone picture-mad and would satisfy its appetite with post-cards, certainly some philanthropist ought to make it his business to see that the public taste is not vitiated—that it has the right kind of food to feed upon. And if picture post-card making and selling is becoming a great business, then the better the product logically the more reward. There are two extremes in picture-postals, the reproduction of works of art so superior that it seems a desecration to send them through the mails, and the representation of semi-comic things too vulgar to be circulated. From the standpoint of the Citizen here is an opportunity and a danger—but then, of course, the Citizen isn't all-wise.

## VENICE—AN EXAMPLE

THE DEVELOPMENT OF THE ART GALLERY AS MANIFESTED IN THE INTERNATIONAL BIENNIAL EXHIBITION

BY ANNA SEATON-SCHMIDT.

The most important event in the art world of Italy since the great days of the Renaissance has been the establishment of an International Biennial Exhibition in Venice.

When first proposed the artists of other countries pessimistically insisted that Italy *had* no modern art; that her people had lived too long on memories of their past glory to produce anything which could attract travelers to such an exposition. But the Municipal Government of Venice decided otherwise, and to the indomitable courage and energetic enterprise of her Mayor, Ricardo Selvatico, and of her Deputy, Antonio Fradeletto, is due the marvellous success of this difficult undertaking. The Exhibition just closing has proved to the world that a new life has entered the veins of Italian artists, that they are ready, not only to compete with those of other nations, but in one of the most important departments

of art, to become, as of old, the leaders. I refer to the housing of art works.

Unfortunately, we moderns have been too long occupied with the production of individual pictures and statues, which we have huddled together in our annual Exhibitions, to their own undoing and the infinite wearying of all who visited them. Easel pictures are, at best, a makeshift.

In the great art periods paintings and statues were produced in conjunction with the buildings which they were intended to adorn. They were sister arts, closely correlated with architecture in their high mission of producing Beauty. Since we have divorced the three, should we not at least strive to place them in harmonious juxtaposition?

This has been the problem worked out for us by the Venetians.

True, the site chosen for their Exhibition greatly facilitated the task. Who could labor in the lovely Giardini, washed by the blue waters of the Lagune and shadowed by the silver domes of San Marco, and not be inspired by their harmonious beauty? But in addition to carrying out this suggested loveliness of form and color, the architects strove to erect buildings whose galleries should lend themselves to a *sympathetic arrangement* of the works exhibited, and the decorators so nobly co-operated that this last Exhibition has presented a rhythmic harmony of ensemble never before attained in a modern salon.

"We wish each room," said the President, "to possess the aspect of one arranged by an intelligent art lover, who not only collects beautiful things but who lives in their midst. \* \* \* In place of the confusing and contradictory impressions produced by most art displays, we propose to substitute a larger, more serene, vision, which will repose the eye and dispose the mind to the delights of contemplation."

Paintings and statues were, therefore, grouped psychologically. Those influenced by the same traditions, climate, culture, were placed together in surroundings which enhanced their æsthetic value. Architecture, decoration, exhibits, thus blended in one harmonious whole, an im-

mense advantage not only to the visitor but to the artist, who, instead of finding his picture or statue killed by the unfortunate juxtaposition of some fellow-artist's work—violently opposed to his own—discovered, to his exceeding joy, the value of his creation enhanced by its surroundings.

"If past exhibitions," continued the President, "have incontestably furthered a sort of undisciplined vanity, encouraging the bad habit of producing the *picture for the picture, the statue for the statue*, the new idea will help to modify this unfortunate influence by inducing the artists to consider more and more the ensemble."

The erection, this year, of separate pavilions by \*Hungary and *the Secession* of Munich, have added much to the individuality of their displays, and have enabled the committee to devote many of the small galleries in the *Palais* to "one-man exhibits." Instead of inviting the usual number of Norwegian, Swedish, German and French artists to send one or more canvases, Peter Severin Kroyer, Anders Zörn, Franz Stuck and Albert Besnard were asked to represent their respective countries, each exhibiting a sufficient number of works to fill an entire room. This greatly assisted the visitor in forming a clear estimate of the talent and accomplishment of these eminent painters. I sincerely hope that this innovation may be adopted in all International Exhibitions.

Could we obtain, for instance, the fifty-odd canvases sent by Besnard to Venice, what an advantage it would be thus to study the different phases of his development, an advantage not only to those interested in his individual work but to all who wish to possess a broad comprehension of modern French art, of which he is the most brilliant exponent.

But above all may the Venetians be followed in converting large, comfortless galleries into lovely rooms, where a few well-placed pictures and statues, in harmony with their surroundings, will tempt the weary art-lover to seek repose and enjoyment.

\*Belgium set the good example in 1907. When will the United States erect her own galleries?